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CARNEGIE

MAGAZINE

September 1956





*Carved ivory figure of
Gamma Sennin, the Frog Sage,
on exhibit at Carnegie Museum.*

THE ECONOMY OF ANCIENT JAPAN

This exquisitely carved ivory figure typifies the deep-rooted superstitions and beliefs characteristic of early Japan. The figure is of Gamma Sennin, the Frog Sage, one of an ascetic religious group supposed to have acquired supernatural powers and an extended term of life.

The superstitions of the Japanese took other forms, too. One was their suspicion of the outside world. For many years, they refused to trade with foreign nations—and even foreign sailors, shipwrecked on Japan's shores, were regarded with great distrust.

Obviously, with its limited trade and primitive agricultural economy, early Japan had little need for a formal banking system. Only after the country was opened up to the outside world in the 19th century, did it begin to develop commercial banking practices—without which no industrial and commercial nation can exist.

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COVER

Detail of an etching, *Mestre* by Canaletto, one of the prints in the present exhibition **FROM THE FINE ARTS COLLECTION.**

Antonio Canale (Venetian, 1697-1768), called Canaletto, has represented the city of Mestre, Venice's mainland port, with his love for immaculate landscapes and misty, heated atmosphere.

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AUTUMN CALENDAR

FOUNDER-PATRONS DAY

Carnegie Institute Society members and their friends will be guests of the President and Board of Trustees of Carnegie Institute the evening of October 18 at a reception in Sculpture Court marking the sixtieth anniversary of Founder-Patrons Day. There will be music and refreshments, and the guests will preview *THE FAMILY OF MAN* exhibition of international photographs.

THE FAMILY OF MAN

"The most ambitious and challenging project photography has ever attempted" will be on exhibition at Carnegie Institute from October 19 through December 2. Five hundred and three pictures taken in sixty-eight different countries, selected from more than two million by Edward Steichen of The Museum of Modern Art, dean of modern American photographers, comprise this exhibition, which now includes Pittsburgh in its world-wide tour.

TIFFANY GLASS

The Douglas A. Nash collection of thirty-four pieces of Tiffany glass in a wide range of beautiful colors is on display in the Treasure Room this fall. A great variety in design and technique, as well as the iridescence that made Tiffany so famous, may be observed. The glass was manufactured through the 1890's and until about 1929.

FROM THE FINE ARTS COLLECTION

More than a hundred and fifty drawings, prints, and water colors by old masters and moderns, selected from the permanent collection, continue through November 25 in the second-floor fine arts galleries. Among the artists represented are Dürer, Rembrandt, Mantegna, Tintoretto, Goya, Blake, Blythe, Homer, Corot, Delacroix, Picasso, and Matisse.

A WORLD OF ACTION AND COLOR

The illustrated travel lectures for members of Carnegie Institute Society begin October 22 and 23 with "Europe's Toy Countries" by Nicol Smith. Each lecture is regularly given Monday at 8:15 P.M., in the new Mt. Lebanon Auditorium, and Tuesday at 6:30 and 8:30 P.M., in Carnegie Music Hall.

NEW BULLETIN BOARD

The handsome new bulletin board to be seen just inside the Museum-Fine Arts entrance has been made possible by a gift from the Rotary Club of Oakland.

SUNDAY ORGAN RECITALS

Marshall Bidwell, director of music, will resume his organ recitals Sunday afternoon at 4:00 o'clock in Music Hall beginning September 30. His programs, which include classical and contemporary music with occasional melodies from Broadway productions, are sponsored by the Arbuckle-Jamison Foundation.

Elmer Steuernagel will be Dr. Bidwell's guest and play the Tchaikovsky *Piano Concerto* on October 7.

JUNIOR PATRONS OF ART

The class for children of members of Carnegie Institute Society opens October 6, under direction of Margaret M. Lee. This group of seven- to eleven-year-olds meets each Saturday from 10:00 to 11:00 A.M., for instruction by Gretchen Schmertz Jacob and Joseph C. Fitzpatrick. A fee of \$5.50 is charged for the ten-week course, including supplies. Registration in advance is required.

TAM O'SHANTERS AND PALETTES

The free, creative art classes for children showing marked ability selected by their teachers from public, private, and parochial schools of Allegheny County, resume at the Institute this month: the Morning and Afternoon Palettes both on September 15, the Tam O'Shanters on the 22d. Katharine McFarland, Joseph C. Fitzpatrick, and Amelia Wheeler Goldsmith are the instructors, and Margaret M. Lee directs the program.

STORY HOUR

Saturday-afternoon story hour for boys and girls between five and twelve years old will resume at 2:15 P.M., each Saturday at the Library, beginning September 8.

Story hour for three- to five-year-olds, to be held alternate Tuesdays at 10:30 A.M., in the Library, will begin again next month. A talk for mothers is given at the same time by Library staff members.

TOURS OF THE BUILDING

Groups numbering ten or more persons, residents of Allegheny County, may enjoy conducted tours of Carnegie Institute, or of special exhibits, by making arrangements with the Division of Education ahead of time. A charge of 30c per person is made for a forty-five-minute tour for visitors living outside the County.

The annual program in cooperation with the Pittsburgh Board of Public Education, whereby all sixth and eighth grades in the public schools visit the Museum and the Department of Fine Arts during the first semester of the school year, opens September 14.



NINETEEN fifty-five was perhaps the most important and critical year for the Carnegie Library of Pittsburgh and Carnegie Institute since their founding at the turn of the last century. The impressive building that has been their home for almost sixty years and has served the cultural aspirations of the community over this period was in a frightening condition of physical deterioration.

To meet this situation our citizens and friends were confronted with the challenging task of promptly raising three and a quarter million dollars for renovation, or faced the catastrophic consequences of losing their library, art galleries, natural history museum, and historic music hall. The community rose to the occasion in a magnificent and inspiring manner with the result that, with the help of Carnegie Corporation of New York, the City of Pittsburgh, and the County of Allegheny, the full sum was contributed or pledged before the year's end. The future usefulness of the building and its facilities is now assured for many years. To the many people who worked so diligently on this campaign and to those who so generously contributed, we and our successor generations should remain forever grateful.

We are proceeding with the replacement of the roof, the dilapidated condition of which has caused so much rain and storm damage to us in recent years. The contract provides for completion before the year's end. The architects and engineers are proceeding with detailed plans and specifications for the renovation of the antiquated and deteriorated electrical and mechanical equipment in the building. Final completion and approval of these plans will require some time, but it is hoped this work can be initiated this year. The program will require considerable time for completion and entail considerable cost.

Visitors to the Music Hall and Lecture Hall will find that the seats there have been replaced by new and, we hope, more comfortable seats. The appearance of the main entrance corridor to the Institute has been greatly improved by the addition of paintings and sculpture along the walls. Other less vital and less noticeable improvements and replacements were undertaken throughout the year and will be continued as opportunity permits.

We hope the season's activities, some of which are announced in this issue, will prove stimulating and interesting to all our visitors and friends, and we cordially invite you to participate in them.

James M. Borland
PRESIDENT

THE FAMILY OF MAN IN PITTSBURGH

GORDON BAILEY WASHBURN

THE most remarkable exhibition of photographs ever assembled in America, THE FAMILY OF MAN, will be shown at Carnegie Institute this autumn. Should such a display—which broke all attendance records when it was presented by The Museum of Modern Art in New York—be regarded as an exhibition of art? Might it more suitably have been gathered by New York's Museum of Natural History and circulated as a great sociological document? This question, naturally enough, has sometimes been asked. Whatever your conclusions may be, you can arrive at them only by a study of the exhibition itself. This will open to our Institute membership on Founder-Patrons Day, Thursday, the 18th of October, and to all visitors thereafter through December 2. A gate charge of twenty-five cents will be made except to school groups.

The question as to whether photography may be regarded as an art is also arguable on general principles and from the character of the product. The passionate French artist, Honoré Daumier, is quoted by Heinrich Schwarz, a specialist on this subject, as having declared, even before the first daguerreotypes were quite dry, that "Photography imitates everything and expresses nothing—it is blind to the world of spirit." At the time, in all probability, it was not clear what Daumier meant by this reaction, and even now there may be those who would reply that the hordes of visitors who left the showing of THE FAMILY OF MAN with tears streaming down their faces are reply enough. But surely Daumier was not implying that the

photographer cannot choose moving subject matter. His point goes deeper into the nature of art. Indeed we may profitably pursue this meaning, since moist eyes may not be a proof of artistic achievement.

Not the least curious fact about the camera lies in the circumstances of its invention. Men began to think about it, like the airplane, centuries before its final materialization. The *camera obscura* (dark box), which is the prototype of the box camera, is recorded in Arab treatises of the eleventh century. By the sixteenth century both it and other devices to aid the artist in making a more exact representation of his visual sensations were being constructed. Leonardo da Vinci and Dürer were among those who designed them. As leaders of their age, they shared the Renaissance taste for producing closer and more reasonable facsimiles of natural appearances than a Gothic age had demanded.

By the seventeenth and eighteenth centuries artists employed the camera obscura so universally that it was becoming a menace to art. Its mechanically produced image, inviting tracing, was often a corrupting model, as in the case of such a true and poetic artist as Canaletto. Moreover the quiet recognition of this fact tended to keep its widespread use a somewhat secret activity. Disparaging things were spoken of it, as they were later when artists utilized actual photographs to assist them in making pictures. Nevertheless, the taste for realism had not run its periodic course, nor would it do so until the image that the camera obscura received through its pinhole could be permanently fixed. The first actual photograph was finally taken—appropriate word!—by a Frenchman, Joseph Nicéphore Niepce, on a pewter plate in 1826.

The exhibition, THE FAMILY OF MAN, which Fine Arts Director Washburn here discusses along with an evaluation of photography as an art, will include 503 photographs by 273 men and women from 68 countries.



Walters Sanders, *Life*, France

It was mid-century before the camera was available. The pressure behind its final production was of such force that no single inventor may be memorialized. It is as though a mechanical print were produced by the human race, the camera itself an issue of our family of man. To express this fact, D. A. Spencer, of Kodak Ltd., once prepared a com-

posite photograph entitled *The Inventor*, which is a multiple portrait of thirteen of the leading pioneers in the field (*Image*, Journal of Photography of the George Eastman House, Rochester, New York, April, 1952). This curious point, that invention or discovery may represent the result and climax of a mounting human demand or of a psycho-

logical pressure within society itself, is pertinent to the question we are examining.

This productive pressure, we know, did not cease with the invention of the camera and the still picture, as we may read in this same journal, *Image*, December, 1955. "So universal and so strong was the drive to produce moving pictures during the last part of the nineteenth century that all over the western world inventors frantically built all manner of experimental sequence cameras and projectors. 'Cinematography,' W. H. Coe is quoted as writing, 'was not invented. . . It appeared, the product of its time.' "

Several things may be concluded. Since the eleventh century, when the Arabs first investigated optical problems, it must already have been foreseen that, to the degree our eyesight is mechanical, it may to that same degree be subjected to human control and manipulation. Only insight and the creation of symbolic imagery—an imagery of equivalence—may be regarded as partially independent of the mechanical factors. The mechanics of the camera we now observe required only a favorable time for its invention. This time arrived when a great technical advance was sweeping away all previous difficulties of this sort. The camera was produced, it is apparent, with little if any reference to its value as a tool of art. It was invented simply as a recording instrument, a synthetic eye with retentive powers. By means of it a light-born image could be "taken," which is to say, fixed.

Since this feat was accomplished, men have played most ingeniously upon the new machine that could permanently arrest the light waves in their tracks. And since images of pleasing things were quickly taken, certain photographs were as quickly declared to be "beautiful," especially those of pretty girls and lovely vistas. Questions regarding the quality—as an abstraction—of the actual

photographic image as an artful substitute for a mere optical experience would develop in due course of time. In the beginning, photographic artistry often took the simple form of paraphrasing paintings—especially those that were popular because of the pleasure their subjects gave the observer. "Artistic subjects" included picturesque old mills, famous monuments, sailing ships, and, before the close of the century, carefully unfocused shots with blurred effects suggesting momentary impressions of the natural world such as the Impressionist painters offered.

In what way, we may ask, did such a photo differ from a painted picture, a photographic print by Julia M. Cameron, for instance, from an oil by the great Impressionist artist, Claude Monet? In one sense at least, as respects color, the photograph was still more abstract than the painting because it was in black and white. But this simplification of



Consuelo Kanaga, U.S.A.



Ronny Jaques, *Weekend Magazine*, Canada

visual sensation into mere values—tones ranging from black to white—could not be compared with Monet's creative substitution of a world of independent forms that merely parallel those of our direct sensations. The contrast is one between artistry that depends largely upon choice and arrangement, as compared to artistry that represents the invention of a microcosm—a symbol of the world. They represent widely different levels of art.

The photographic image—unless retouched—was produced by a machine, not a tool. A tool, such as a paintbrush, may perhaps be defined as an instrument that extends the tensions and forces of the body by means of its muscular apparatus. Thus it is directly subject to the impulses transmitted to it from the control centers of the brain. A brush held

in the hand is actually a mobile sixth finger, tipped with hair instead of a nail.

A machine, like the camera, does not directly apply the forces of the body's motor responses—that is to say, the impulses of thought and feeling—to the task of forming its images. The photographer adjusts his apparatus to act in accordance with estimated times and distances. A purely neutral pressure of a finger sets off the mechanism, and the image is "shot," as if by a gun. The finger has not contributed except to release the action, and the image has been formed by permitting a predetermined amount of light to reach a sensitized material within the camera. The photographer not only controls the degree of light he will employ but also the degree and kind of light interference he may allow as offered by shadow-forming elements within his field of action.

Yet no matter how wide a choice he may have allowed himself, his images will never—as in painting—be shaped by the direct physical responses of the body to the vital directions of his thought and feeling. Instead, they will always be produced by remote controls.

We may conclude that photographs will be different, as products of man's art, from "hand-painted" or hand-formed objects. But we may not conclude that they are beyond the pale of art. Indeed, the arts that humans have practiced are already legion, and though they may conceivably be graded in accordance with their effectiveness, their intensity, their creativity, or some other measure of superiority, we may not deny any one of them a place in the sun.

A good art, Coomeraswamy used to declare,

entails "the well-making of necessary things." That photographs are necessary is vividly proved by the story of their invention. Already preconceived centuries before the industrial revolution, they were finally realized a little over a hundred years ago by the combined efforts of many clever technicians working within a high-pressure field of human demand.

"When are they good?" is the only question that remains, since the question of whether they require art for their well-making may no more justly be asked of photographs than about anything else that we humans make. Everything that is made may be made well or ill—or in some gradation between. The measure of their goodness—that is, of their quality—is not a quantitative one and therefore not subjectable to scientific measurement. This remains true even though, as with photographs, an art was forced to await a technical development that was reached only by laboratory research, that is, by science itself.

All the arts work within their own technical limits as a bird sings within its cage. We may rightly believe that a tool-made picture, a hand-painted one, is uniquely capable of offering a wholly invented imagery. We explain the value of this by the utility of such an image as a formal bridge between outer and inner worlds, a substitute image by which we reconcile the self with all that is apparently outside ourselves. Such a picture replaces the image of sight with one that combines both sight and insight. It is the two-in-one product of eye and spirit—a new thing in the world, a creation.

The camera, as we have noted, cannot offer a like symbol, one that is directly fabricated by the artist. Instead, the image is only artist-manipulated, artist-controlled, artist-censored. Nevertheless the photographer has a multiplicity of factors over which to exert

judgment and sensibility. His artistry lies in his personal decisions and in the suppression of all that does not further the special effect he wants to offer. The range of his subject as well as his choice of treatment is as broad as the painter's, whether he moves from realism to abstraction or from the metaphysical to the material. And, like the painter, he must set up a rich and live relationship between himself and his material.

In *THE FAMILY OF MAN* a choice of material has been made by Edward Steichen, the organizer of the exhibition, that carries out a clear theme, as given in the title itself. In such an exhibition we do not expect to see any of those remarkable shots by Edward Weston or Ansel Adams wherein close-ups of weathered wood or patterns of the wind on the sand are offered. Neither does the show include historical prints by Brady, Hill, or Daguerre. No photos taken in 1839 by Catherwood in Yucatán are included, nor any by O'Sullivan in 1873 on the Colorado River. Interesting or beautiful as they may be, neither these records nor many other wonderful sorts of photographs are shown.

Instead we are offered photographs of people—not in portrait form, but people in their major relationships to each other, as seen in all countries and caught at all ages from babyhood to senility. The show itself attempts the microcosmic cosmic form—a world-picture of humanity.

Looking at it, immersing ourselves in it, we cannot fail to be moved somewhat as we were once touched by Noel Coward's *Cavalcade* or by Griffith's *The Birth of a Nation*. In such panoramic views of the human race, all its fragility, its pathos, its foolishness, and its faith strike us between the eyes and arouse our pity and sympathy to an almost unbearable degree. The photographs have been chosen with this very idea of their effective-

(Turn to page 229)

THE NEW LIBRARY SERVICE PLAN

KENNETH BROWN

AMONG the ten great counties of America with populations exceeding one million, Allegheny for several years has been one of two without free public library service available to all its people. This year, thanks to our Board of County Commissioners, we shall see it move over to the majority side.

Several times during the last thirty years various civic organizations have proposed the idea of a county-wide library system. Voluntary committees, usually with members of the Parent-Teacher Association and women's groups as the most active members, were formed to promote library service in many communities. More recently these groups were encouraged to combine their efforts in an informal association, which they named the Library Planning Committee of Allegheny County. This was the grass-roots movement that convinced the County Commissioners of the need to take action toward a beginning program.

At present nearly five hundred thousand suburban residents have no library service whatsoever in their communities. The other four hundred thousand or so have local service varying from good to mostly imaginary. Several of these libraries have enough income to allow them to have real significance, but for others the bare necessities of good service, such as satisfactory quarters or enough books or professional direction, are

beyond their means. While some of this group show promise of increasing their income, others cannot hope for much improvement from their present sources of support.

We might consider three broad responsibilities as indicative of what the library should be doing for its community. One is its obligation to be the kind of library where every reader can be sure of getting the best books obtainable for his general reading needs and the most reliable material to be had on any special interest. Another is to make available from the vast output of printed matter whatever will be useful in the community's daily routines. And another is to insist upon quality, variety, and physical attractiveness in its books for children and young people, and to be certain that their needs are met with competence and understanding.

Generally speaking, what should be the qualities of a library trying to meet these responsibilities? First, it should have in its own collection all the materials necessary to satisfy the regular needs of its community, and it should be the supply link between its readers and other libraries having the special resources it lacks. The small library cannot hope to give superior service unless it can borrow from larger collections. Second, the library staff, regardless of size, must possess several kinds of ability. It is possible that the person exists who can, say, build a book collection or work with adults or give children's service or carry on an effective public relations program with equal skill. But if lack of talent does not intervene, lack of time will, and the results inevitably will be short measure given to important functions. Con-

Mr. Brown, newly appointed to the Carnegie Library of Pittsburgh staff as supervisor of county services, has been working four years in regional library organization with the West Virginia Library Commission. He holds a B.S. from Ohio University and M.S. from the School of Library Service, Columbia University.

sequently the smallest library should have some professional specialization among its personnel, and if possible should make arrangements for sharing with other libraries any task that can be performed on a collective basis. Third, the community should feel that its library is convenient to use, both from the standpoint of location and amount of time open.

The present County budget of \$225,000 will give some assistance to libraries, as well as to citizens who have been without service. It provides for (1) interlibrary loans of special and supplementary books from the Carnegie Library of Pittsburgh to suburban libraries meeting reasonable standards; (2) free borrowing privileges for county residents at the central building and all branches of the Pittsburgh library; and (3) bookmobile service to suburban localities where the establishment of a library does not seem to be practicable at present. The first two provisions went into effect on June 1, and the bookmobile service will begin toward the end of the year. If enough libraries are favorable, the Carnegie Library of Pittsburgh will also establish a central cataloguing service, which would be supported by the participating libraries.

These steps are recommended mainly because they recognize obvious needs, could be quickly started, and will fit into any plan eventually adopted. Although it is much too early to know what such a plan will be, the first year of service should produce experience and opinion enough to warrant looking further ahead.

A completely unified library system serving all of Allegheny County, including Pittsburgh, is the final goal recommended by the survey sponsored in 1950. This goal was also adopted by the Metropolitan Study Commission in 1955.

A unified system would, of course, bring

BICENTENNIAL BRIEFS

1758 PITTSBURGH was given a name, honoring a noted English statesman, William Pitt.

1764 PITTSBURGH was established as a geographical location when a survey and street plan were made by John Campbell.

1794 PITTSBURGH was given legal existence when a charter was granted for a borough government.

—ROSE DEMOREST

maximum efficiency and economy, and should be kept as a final goal, though it may be a somewhat distant one. In the meantime—and perhaps for years to come—something less than complete unification should be considered.

A federation of libraries has been suggested as a step that might bring great improvement without interfering with local control. Under a federated system libraries serving a given region join together in a formal relationship to develop a cooperative and closely coordinated program, and gain thereby several benefits of the large library unit without having to relinquish their individual identities or remain in the system longer than they wish.

Possible services under such an arrangement could include some or all of the following: complete centralized cataloguing and preparation of books for lending to release more librarians for direct service to the public; field advisory assistance with administrative or organizational problems; employment of

roving specialists too costly for any one library; coordinated book selection to avoid pointless duplication; pooled book purchasing to reduce per volume costs; development of a catalogue of all books in the system so any library could determine quickly the location of a specific book; an interlibrary loan plan among libraries as well as from a central source; special rotating book collections for the smallest libraries; the establishment of regional service centers that would act as a kind of wholesaler to the libraries; subsidization of key libraries as special reference or lending centers; and system-wide honoring of all borrowers' cards.

These are merely possibilities offered by a federated plan, of which several may have no application to our own situation. The County will not only fill some of its most critical gaps through the action taken this year, but also gain a valuable by-product in learning more about our needs.

Meanwhile we can set up a few definite guideposts. We know, for one thing, that the welfare of the existing libraries must always be kept in the foreground. It would be unwise as well as unfair to discount the contributions several are making, or to fail to appreciate the efforts of others to accelerate their growth. This fact is mentioned simply to keep the record straight, since the urgency of drawing attention to our public library deficiencies has tended toward causing their strengths to be overlooked. Thus, one phase of the county service should be to assist local libraries in increasing their security.

Also, any community trying to promote service should be encouraged and assisted, provided it is large enough to support an adequate program or can combine its resources with others.

And the bookmobile service, which should continue to be the most logical way of reaching sparsely populated areas, will bring li-

brary service for the first time within convenient reach of many communities. A survey of the County, intended to help establish community trading area limits and their centers, is now nearing completion. This information will be essential in helping decide where to place bookmobile stops so that they will be within reach of the largest number of people and also serve the outlying areas.

The actual operation of the bookmobile service will be similar to that of the Carnegie Library of Pittsburgh bookmobile, which was started in 1952. Frequent and regular visits to each stop, a large headquarters reservoir of books, and a professional librarian in charge at each stop will be important features for insuring service of a high quality. Service will begin with one large, custom-built bookmobile, equipped with a modern photographic charging system designed to give the borrower fast and efficient service.

The bookmobile will be in effect a digest version of a public library's lending department, put on wheels. As such it will aim to serve the general needs of the communities, supplying books for special needs upon request, and referring extensive reference inquiries to a reference agency.

The principles of good library service apply to it as they apply to the conventional public library—an important reason for believing that the new bookmobile will prove to be a roving reminder of what good library service can mean.

THE FAMILY OF MAN

(Continued from page 226)

ness—their sharp cutting edge—as well as for their simple naturalness. Captain Edward Steichen, in assembling such a feast of honest and efficient reporting, exhibits a most admirable respect both for his subject and for his medium.



The Day of Judgment is depicted by this magnificent stained glass window in St. Gertrude's Church, Franklin Park, Illinois. This breath-taking window was designed and made in the United States, and its weight is supported by a network of slim USS Steel mullions—further evidence of the versatility of steel, which serves industry, farm, home and church in so many ways so well.



UNITED STATES STEEL

GEORGE WASHINGTON AND WESTERN PENNSYLVANIA POLITICS

HUGH G. CLELAND

GEORGE WASHINGTON made, in all, seven trips to western Pennsylvania over a span of forty-one years. Of these, five were made in Washington's capacity as a military man: in 1753, as a major sent to warn the French to leave the Ohio valley; in 1754, as the colonel commanding a Virginia regiment; in 1755, as an aide-de-camp to General Edward Braddock; in 1758 as a colonel with the army of General John Forbes; and in 1794 as the commander-in-chief of the Army of the United States marching against the Whiskey Rebels—commander-in-chief, of course, in his constitutional capacity as the president of the United States.

Certainly these military expeditions of Washington—some ill-fated and some crowned with success—are the best known of his odysseys over the mountains. He made two other trips, however, as a private citizen—one in 1770 to seek out and lay claim to land that was due him as a bounty for his military service against the French, and another trip in 1784. It is this last trip that provides the topic for this article. Although Washington made the trip as a simple citizen, landowner and businessman, it had national repercussions of the most profound nature, as well as local consequences that have never been fully traced.

Following Washington's dramatic resignation as commander-in-chief of the American Army on December 23, 1783, he was able to return to his private affairs for the first time in almost a decade. He found them in a deplorable state. Farms—and even more so, large plantations—do not run themselves. When Washington was able to collect rent

or other debts owed him from an earlier day, he was paid in depreciated paper money. During the confusion of the war, a number of his slaves had run away. The bookkeeping of Mount Vernon, which included a ferry, a fishery, and a mill as well as agricultural enterprise, was hopelessly tangled. To the man who had managed Mount Vernon for him during his absence, Washington owed six years' back salary. Washington himself had refused any compensation during his eight years with the colors.

And if all this were not enough, Washington found himself forced into maintaining a standard of living even higher than the already expensive one he had followed before the war. Visiting dignitaries, foreign travelers, and old comrades-in-arms of all sorts called at Mount Vernon in a steady stream, and availed themselves of the General's hospitality by the day, week, or even month. This was expensive.

And anyway, Mount Vernon had rarely been a paying enterprise; like much of the rest of tidewater Virginia, the soil was already wearing out by 1784.

However, Washington had extensive holdings of lands in the West, lands selected by him on his earlier trip to the interior as a private citizen in 1770. It was to these lands that he looked to recoup his fortune. With the war over, he expected that a flood of immigrants to the frontier would send land prices soaring and would thus greatly increase the value of his own holdings, which he had carefully selected not only for the richness of the soil but with an eye to mill sites, nearness to transportation, and timber value.

Washington was right in his belief that the West would rapidly fill up with settlers. Where he miscalculated was in thinking that the flood of immigrants would respect the claims of absentee landlords in the East who had done nothing to improve their holdings. The American frontiersman felt that vacant land had been put in his path by Divine Providence so that Christians might raise their families there, and he acted accordingly.

For these and other reasons, Washington was anxious to visit again his western holdings. Not only were there squatters on much of his land, and not only had he received no income from his mill in Fayette County, but in addition, his western land agent, Colonel William Crawford, had been killed by Indians during the Revolution. This meant that Washington was not sure of the titles or the exact locations of some of his holdings in the Ohio valley and the valleys of the Great and Little Kanawha. All these matters needed personal attention.

There was another reason for Washington's trip. He had long been interested in linking up Virginia's great river, the Potomac, with the waters of the upper tributaries of the Ohio. Such a union would firmly tie the growing western settlements to Virginia. Virginians, including Washington, were aware of the possibility of a New York route linking the Hudson and the Great Lakes—the route that became in time the Erie Canal. Virginia, at the time the largest and most populous of the states, hoped to beat New York in the race for the trade of the interior settlements. But no one had precise information about the practicality of linking the upper Potomac with the headwaters of the Ohio. Therefore, at the urging of Virginia's former governor, Thomas Jefferson, Washington agreed to look into this important matter while visiting his western holdings. And it appears in a very direct sense that the ma-

chinery which launched the constitutional convention grew out of Washington's desire to link Virginia and the Ohio valley commercially. Our subject here, however, is not the influence of western Pennsylvania on the formation of national political parties, but the influence of Washington on the formation of western Pennsylvania political parties.

Washington's role in western Pennsylvania politics grew out of his status as a western Pennsylvania landowner. So long as Washington was a distant figure, a vague national hero far away, he enjoyed the affection of western Pennsylvania. When he arrived in 1784 in the midst of the Monongahela country in person, however, and firmly requested the back rent, he suddenly seemed less glamorous.

Probably Washington's first cool reception in his trip to the back country in 1784 came when he visited his mill at what is now Perryopolis, Fayette County. Colonel William Crawford had selected the mill site for him, and Washington had approved the location personally on his trip of 1770. In 1773 he had entered into a partnership with a Virginia neighbor, Gilbert Simpson, to build and operate the mill. Washington provided slaves, tools, and capital, while Simpson was to superintend the building and operation of the mill. But although Washington expended £1200 on the mill, he had by 1784 received almost no income from it. He had

Mr. Cleland is an instructor in history at the University of Pittsburgh and expects to receive his doctorate from Western Reserve this year. His article is a by-product of two earlier works, "John B. C. Lucas, Physiocrat on the Frontier," a study of Pittsburgh's first congressman in *The Western Pennsylvania Historical Magazine*, and the recently published *George Washington in the Ohio Valley*. Research for the latter included excavating near Fort Necessity with a Carnegie Museum field party in the summer of 1954. Mr. Cleland is currently working on a book in the field of labor history of the Pittsburgh area.



The Early Architecture of Western Pennsylvania

THIS MILL, OF WHICH NOTHING NOW REMAINS, WAS COMPLETED IN 1776 FOR GEORGE WASHINGTON, AND STOOD NEAR WHAT IS NOW PERRYOPOLIS

resolved, therefore, to sell his half of the mill, and had advertised in advance an auction sale of his share of the partnership.

At the auction, however, he met a situation often found at auctions among farmers who are in debt. Though many attended the sale—largely out of curiosity, Washington believed—no one would bid on Washington's share of the mill. To do so would have been unneighborly to Simpson. In the end, Washington was forced to renew his unremunerative partnership with Simpson.

This was a disappointing beginning, but even greater difficulty lay ahead. It was to appear when Washington crossed the Monongahela River into Washington County. Ironically enough, Washington County, Pennsylvania, probably gave George Washington more trouble than any other county in the United States. Later, of course, it was to be

the central stronghold of the Whiskey Rebels.

In 1784 Washington owned 2,800 acres of land in Washington County. It had been selected for him in 1771 by Crawford, and was located on Miller's Run, a branch of Chartier's Creek, near Canonsburg. Colonel George Croghan, however, disputed Washington's title to the tract; Croghan claimed he owned it. Further, Croghan had been selling the land to settlers ever since 1775. Therefore, in 1784, Washington found that a number of families had been living on his land for ten years, had made improvements, and believed they owned it.

These settlers had come to see Washington at Gilbert Simpson's. Of their visit, Washington wrote in his diary at the time: "This day also, the people who live on my land on Miller Run came here to set forth their pretensions to it; and to inquire into my right—

after much conversation and attempts in them to discover all the flaws they could in my deed—and to establish a fair and upright intention in themselves—and after much counselling which proceeded from a division of opinion among themselves—they resolved (as all who lived on the land were not here) to give me their definite determination when I should come to the land."

Since these tenants were not only Scotch-Irish but also Presbyterians—Washington called them "a society of seceders"—they proceeded to go home and organize themselves.

Several days later, Washington met with the leaders of his tenants—David Reed, who was a Justice of the Peace, and James Scott (remember this name) who was the real leader of the tenants, as it turned out.

There was no break in the ranks. The country people stood together against an outsider, no matter how famous.

It is here that the political thread begins. The lawyer who took the case for the settlers was Hugh Henry Brackenridge, later to be one of the founders of the Anti-Federalist party in western Pennsylvania. No doubt the case helped Brackenridge to solidify his ties with the farm folk.

The political thread continues when it is learned that the man who eventually bought the Miller's Run tract from the Washington family was Alexander Addison, who in the 1790's was a staunch Federalist judge. When the Anti-Federalist party took over the government of Pennsylvania, Addison was one of the first persons removed from office. His impeachment and conviction was one of the hottest party battles of the day. Perhaps his unpopularity with the Anti-Federalist farmers can be traced in part to his purchase of the Miller's Run lands.

Washington won the ejection suit. The test case was tried against James Scott, the

man whom everyone knew to be the leader.

The antagonism aroused, however, remained live in the area for a long time. In the 1880's and 1890's, a century later, when county histories were being compiled, descendants of the evicted families still talked about the case.

In the J. H. Beers *Record of Washington County*, one finds a descendant complaining that "General Washington would not allow the settlers any rights nor any compensation for the improvements." In McFarland's *Washington and Washington County* one reads, "This was the most distinguished company of visitors which has ever called at a country farm house in Washington County—General Washington, Sheriff Swearingen, Colonel Nevil, Colonel Canon and Captain Richey—but the plain McBrides, Biggers, Scotts and Reeds were not to be frightened off their eleven years' holdings by dignity. There was no ovation in Washington County at his coming and no tears shed on his going." Boyd Crumrine, in his *History of Washington County* recalls hearing the story from a very old surviving son of one of the evicted settlers. Crumrine writes: "Concerning the interview between Washington and the settlers, the story has been told and retold for almost a century that the general declared he would have the land, and accompanied the declaration with an oath, for which Squire Reed promptly fined him five shilling, which the Commander-in-Chief as promptly paid, and accompanied the payment with an apology." Crumrine believed the story was untrue, but the fact that it was retold for so long indicates the attitude of the local residents.

James Scott, leader of the tenants of 1784, reappears on the political scene in western Pennsylvania in 1796. Again the issue in question was land titles. A number of farmers had begun settlements in the newly opened Beaver valley, only to have two large land

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PATTY GROSSMAN: Recorder
KARL NEUMANN: Viola da Gamba
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Treble Viol

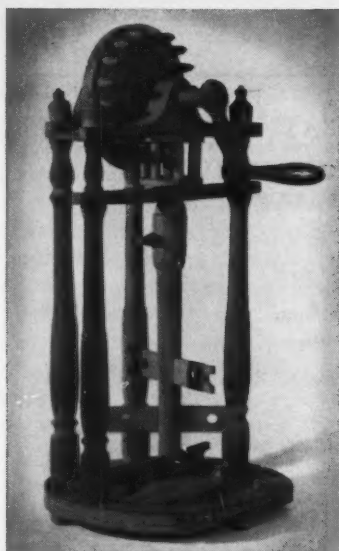
companies dispute their claim. Again the settlers met to organize resistance, this time in a formal way.

They met at the home of James Scott and created what became a permanent organization, the Pennsylvania United Settlers, usually referred to by the shorter title of the "Actual Settlers." The lawyer retained by the Actual Settlers was the lawyer who had defended Washington's tenants in 1784, Hugh Henry Brackenridge. The spokesman for the Actual Settlers in the legislature of Pennsylvania—and he was an eloquent one—was Albert Gallatin, a future Anti-Federalist Cabinet member. The elected agent of the Actual Settlers was John B. C. Lucas, who was to go on from this political springboard to the bench, the state legislature, congress, and finally a federal judgeship. Abner Lacock, another of the founders of the Actual Settlers, eventually reached the United States Senate. The purpose of the Actual Settlers, its form,

and the people involved—James Scott and Hugh Henry Brackenridge—suggest strongly that it sprang from George Washington's eviction suit of the previous decade.

The Actual Settlers had a long career in western Pennsylvania politics, and were a stepping stone for many Democratic-Republican party leaders. Until well after the turn of the century, district newspapers carried notices of their meetings and resolutions. A full history of this interesting frontier organization is yet to be written.

In concluding, one can ask—would the formation of parties have been the same in western Pennsylvania if Washington had never been a landowner here? It is probable that they would, although the personnel and form would no doubt have differed. However, Washington's activity here—because he kept records, and because the records have been preserved—give us an additional insight into the early politics of this region.



*Courtesy New York Historical Society
New York City*



... in the Kitchen

No matter how much a homemaker enjoys preparing good food for her family, she appreciates a helping hand with her work.

A big work saver in the early nineteenth century kitchen was this wooden food mixer. Its speed and efficiency may have depended on the strength of the housewife's good right arm rather than on the twist of an electric dial, but it certainly lessened the labor involved in mixing a cake batter or beating a batch of egg whites.

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To you membership will bring a number of rewards that can be set down in such general terms as civic pride, cultural enlightenment, or constructive entertainment. But these have more specific definitions:

Have you ever been present at the Institute on a Saturday morning and seen more than a thousand school children absorbing invaluable lessons in the arts and sciences from trained instructors? Your membership dollars help provide this vital education for our young.

As a member you will be eligible for the series of film programs described on the next several pages of this issue. They represent an increasingly popular medium for getting acquainted with the fascinating variety of peoples, lands, and customs of the world. Expertly filmed in color, they are sprinkled with adventure and humor, and are presented personally by the travel authorities who make them.

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MEMBERSHIP PRIVILEGES

Admission to Carnegie Institute Society's film-lecture series, "A World of Action and Color," on Tuesdays at 6:30 and 8:30 P.M., in Carnegie Music Hall, and Mondays at 8:15 P.M., in Mt. Lebanon Auditorium.

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Invitations to previews of exhibitions arranged by the Department of Fine Arts and the Museum.

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Best of all, we think you will thoroughly enjoy being a patron of one of the world's great repositories of artistic and scientific treasures. Such a relationship is much needed, by a museum as well as by the people it serves. And as you may know, a sweeping

renovation of this sixty-year-old building is now in progress. When it is completed, all Pittsburghers can take renewed pride in their cultural landmark, rejuvenated and sound for many more decades of community service.

Now a few pointers for your guidance in joining the Society:

If you were not a member last season, just fill in the adjoining form, and mail with your check. If you were, you need not apply again; a renewal notice is sent to members before expiration date.

Parents who wish to take their children to some of the film programs are advised to apply for Junior memberships to insure their admittance. Members in the \$15.00 Supporting and higher classifications have the privilege of bringing a guest to the travel lectures. The \$10.00 Associate and \$5.00 Junior memberships each admit one person only.

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A WORLD OF ACTION AND COLOR

Carnegie Institute Society Illustrated Programs

EUROPE'S TOY COUNTRIES

NICOL SMITH

OCTOBER 22, 23

A jewel of a program to launch the Society series is this color film-tour of romantic little lands set like precious stones in the crown of Europe: Andorra, high in the Pyrenees between France and Spain; Liechtenstein, Alpine beauty spot; San Marino, atop Mt. Titanus in Italian territory; and gay Monaco, tiny but world-renowned playground on the French Riviera.

STRANGE PLACES, STRANGE PEOPLE

IRVING JOHNSON

OCTOBER 29, 30

(Two showings on October 29, at 6:30 and 8:30 P.M., in cooperation with the Mr. Lebanon Civic League.)

Another exciting film by the owner of the globe-circling brigantine *Yankee*, manned by eighteen young Americans, adventure bound with Commander Johnson. And they find it, as we shall see—among Stone Age people of the New Guinea highlands, in Africa's Kenya and at Kilimanjaro, in Siam, Guadalcanal, and peaceful Bali.

CANARY ISLANDS

ROBERT DAVIS

NOVEMBER 12, 13

Often called Spain's Fortunate Isles, the Canaries, offer perpetual spring, matchless scenic beauty, and a way of life both tranquil and industrious. Antiquity is suggested everywhere—the farms where camels pull the plows, three-thousand-year-old dragon trees, and the unforgettable spectacle of Corpus Christi Day, with streets covered with a brilliant floral blanket.

Carnegie Institute Society series of programs is given regularly Monday evenings at 8:15 o'clock in the new Mt. Lebanon Auditorium, and twice on Tuesdays, 6:30 and 8:30 P.M., in Carnegie Music Hall. Deviation from this schedule is noted in the accompanying calendar of speakers.

Tuesday evenings the Institute cafeteria will serve dinner from 4:45 to 7:00 P.M.



Murl Deusing

THE KUDU, A LARGE AFRICAN ANTELOPE

NEW YORK CITY

ROBERT FRIARS

NOVEMBER 19, 20

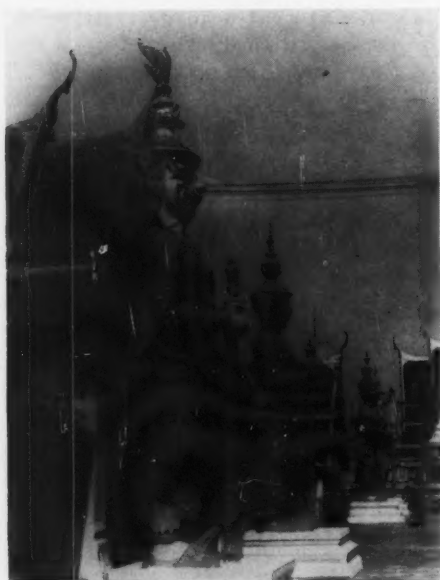
A favorite platform artist shows our most prodigious community as few of us can see it—from the air, on land and sea, and under ground: great ships docking in the harbor; unique Greenwich Village, Harlem, and Chinatown; backstage Broadway; the endless subways, Central Park, the United Nations building; and the great centers of fashion, art, and broadcasting.

LEONARDO DA VINCI, MAN OF MYSTERY

NOVEMBER 26, 27

(One performance each evening at 8:15 P.M.)

Full-length art film in color concerning the fabulous genius of the Renaissance. Not only a superb artist, Leonardo was gifted also with understanding that reached five hundred years into the future. Accompanying the film will be dramatic narration by Albert Dekker with background of special music, and introductory remarks by Gordon Bailey Washburn, director of fine arts.



Homer F. Kellems

ROYAL PALACE GUARDS IN BANGKOK

PENGUIN SUMMER

OLIN S. PETTINGILL, JR.

DECEMBER 3, 4

To those who have never spent a summer among the penguins—and even if you have—this picture will be a treat. Dr. Pettingill will show us the unique Falkland Islands on the Antarctic horizon, their people, wildlife, and hilarious penguin population. He has filmed penguins as well as other subjects for Walt Disney.

ADVENTURE IN AFRICA

MURL DEUSING

DECEMBER 10, 11

(Harmony Dairy Company, sponsor)

Here is the big-game adventure film of a lifetime, made by Murl and Mildred Deusing on a ten-thousand-mile safari through Africa for National Broadcasting Company's "Zoo Parade." You will be amazed by the beauty, the cleverness, and sometimes the violence of more than one hundred and forty species of African animals.

THAILAND

HOMER F. KELLEMS

JANUARY 7, 8

An authority on the Far East who is no stranger to this audience, Colonel Kellems presents a beautiful color film study of a fascinating land prominent in current world affairs. Royal palaces and Buddhist temples of unique beauty and design blend in his pictures with scenes of rice fields, markets on the canals, and the interesting Oriental way of life.

SPANISH INTERLUDE

GERALD HOOPER

JANUARY 14, 15

Society members may well look forward to a tour of this popular European travel area. Besides showing usual places of interest—historical cities, resorts, and rural life—Hooper will present several "exclusives": the quaint, little-known province of Galicia, Madrid fashion creations, the floor show at famed Villa Rosa, and a charming gypsy legend from the caves of Granada.



Stan Midgley

BICYCLE TOUR THROUGH COLORADO



Norman G. Dyhrenfurth

EXPLORING THE SNOWY HIMALAYAS

LET'S SEE BRAZIL

KARL ROBINSON

JANUARY 21, 22

Noted for his delineations of humans and their environment, Robinson brings us an excellent color travelogue on sprawling, diverse, romantic Brazil. You'll long remember Manaus, jungle city of the Amazon; cactus farmers and gauchos of the rugged, dry interior; Salvador, old colonial capital; and the sparkling beauty and sophistication of Brazil's modern cities.

ARGENTINA

ERIC PAVEL

JANUARY 28, 29

As this was being printed, Pavel was delving into Argentina's fern forests, majestic Andes, beautiful lake areas, and noted cities, filming the current profile of our most politically turbulent New World neighbor. A native of Brazil and an outstanding platform artist, he is certain to bring a fine picture of a colorful country.

THRILLS ON THE COLORADO

JULIAN GROMER

FEBRUARY 4, 5

Thrills, indeed, await viewers of this 163-mile film voyage down the swift Colorado River. Remote wonders—canyons, caves, and cliff dwellings—are explored along

its course, and the Gromer party shares with the audience the exhilaration of camping, cooking, and sleeping under the stars. A tenderfoot's escapades provide many hilarious and exciting moments of vicarious experience.

NORTH TO THE POLAR SEAS

ARTHUR C. TWOMEY

FEBRUARY 11, 12

This account of a Carnegie Museum expedition to the remote Mackenzie Delta is rich in the color and romance of the Arctic. Dr. Twomey, educational director at the Institute, pictures life aboard a houseboat, booming drum dances of the Eskimos, the Arctic barrens blossoming in incredible color. His wildlife sequences include the rare rule goose and thundering reindeer herds at roundup.

JAPAN

HAL LINKER

FEBRUARY 18, 19

Revealing color presentation of a unique people and their customs, by a master of travelogue. He covers the ancient pageantry of temples, religious ceremonies and festivals, but shows modern Nippon as well—its social life, its homes, industries, its fascinating arts, and the amazing rebirth of its bombed cities.



Karl Robinson

FANTASTIC BRAZILIAN PLUMAGE

STEPPING STONES TO AUSTRALIA

ALFRED M. BAILEY

FEBRUARY 25, 26

(Harmony Dairy Company, sponsor)

On his three expeditions to Australia for the Denver Museum of Natural History, Dr. Bailey has filmed four important islands on the Pacific air route—Oahu in the Hawaiians, Canton on the equator, Viti Levu of the Fiji group, and New Caledonia, former penal colony. Their tropical scenery, interesting people and wildlife make them ideal subjects for the color-film camera.

SICILIAN ADVENTURE

ALFRED WOLFF

MARCH 4, 5

Sicily and southern Italy, one of Europe's quaintest areas, come alive through expert photography and commentary. We shall stand on the edge of erupting Mt. Etna, enjoy beautiful arts and crafts, visit ancient ruins and historical cities—Agrigento, Palermo, Sorrento—and the Isle of Capri; even visit Italian stars Sophia Loren and Vittorio de Sica on a movie set.

SOUTH AFRICA

CLIFFORD KAMEN

MARCH 11, 12

A compelling film story of a great area burgeoning with life and potential greatness. You will be fascinated by

close-up shots of work on huge diamonds, molten gold cooling to shining bars, a famous big-game sanctuary in Kruger Park, and rare scenes of rituals and dances by natives of the deep interior jungles.

COLORADO TODAY—AND YESTERDAY

STAN MIDDLEY

MARCH 18, 19

The "Mark Twain of the camera" shows us one of our most colorful states, mostly on a bicycle tour of its mountains, canyons, ghost towns, modern cities, crystal lakes, and beautiful national parks. There'll be many a shaft of the Midglean wit, so come prepared to have your mood lifted by this one.

AMONG THE SHERPAS OF NEPAL

NORMAN G. DYHRENFURTH

MARCH 25, 26

A major expedition to the Himalayas takes a new route across Nepal in its assault on 27,890-foot Lhotse. Although rebuffed near the summit by early winter weather of incredible fury, Dyhrenfurth, the leader, has brought back a splendid film that includes exclusive views of ancient rites in lamaseries, the Nepalese, and rare and beautiful flowers from the top of the world.

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HOBBY CLASSES FOR GROWN-UPS

IN offering the autumn series of classes, Carnegie Institute extends you an invitation to better understanding and pleasure in daily living. The instructors are all highly qualified by skill and experience to handle their subjects.

The Music Workshop is intended to provide a center where persons who have had training in a stringed instrument and want to revive their skill may get together under the expert guidance of the Pittsburgh Symphony's solo violist.

New this year is the course to be given by J. G. Mason in reproduction of objects of art—molding, casting, and finishing, in plastic, plaster, and artificial stone, with emphasis on molds of plastic and rubber.

The various classes with their instructors and schedules are here listed. All meet in the Institute building at 4400 Forbes Street. For further information call the Division of Education at the Institute, or James Kosinski, supervisor.

DRAWING AND PAINTING BEGINNERS

Monday afternoon	ROY HILTON
Tuesday morning (10:00 A.M. to 12:30 P.M.)	RAYMOND SIMBOLI
Tuesday afternoon	RAYMOND SIMBOLI
Tuesday evening	JOSEPH FITZPATRICK
Wednesday evening	MAVIS BRIDGEWATER
Friday evening	ROY HILTON

DRAWING AND PAINTING ADVANCED AND INTERMEDIATE

Monday evening	JOSEPH FITZPATRICK
Wednesday afternoon	ROY HILTON
Thursday morning (10:00 A.M. to 12:30 P.M.)	RAYMOND SIMBOLI
Thursday evening	MAVIS BRIDGEWATER

CALENDAR OF CLASSES

REGISTRATION	September 4-8
Daily 9:00 A.M. to 4:30 P.M.	
Evening 6:00 to 9:00 P.M. (except the 8th)	
OPENING OF CLASSES	September 10
THANKSGIVING RECESS	Week of November 19
CLOSE OF CLASSES	December 8
ANNUAL STUDENT EXHIBIT	To be announced

TUITION RATES

	Society Members	Non- Members
Class fee (12 weeks)	\$14.00	\$19.00
Fee for model	6.00	6.00
Casting laboratory fee	3.00	3.00
Classical Ballet (Adults)	19.00	19.00
Classical Ballet (Children)	15.00	15.00
Music Appreciation	12.00	12.00

Class hours, unless otherwise indicated

Afternoon—1:30 to 4:15 o'clock

Evening—7:00 to 9:45 o'clock

DRAWING AND PAINTING PORTRAIT AND FIGURE

Thursday afternoon	ROY HILTON
Thursday evening	ANGELO DiVINCENZO
Friday evening	ANGELO DiVINCENZO

DRAWING AND PAINTING (LIFE) BEGINNERS AND ADVANCED

Saturday morning (10:00 A.M. to 12:30 P.M.)	RAYMOND SIMBOLI
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WATER COLOR

Tuesday evening	RAYMOND SIMBOLI
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SCULPTURE

Wednesday afternoon	FRANK VITTOR
Friday evening	FRANK VITTOR

CASTING

Tuesday afternoon	J. G. MASON
Tuesday evening	J. G. MASON

INTERIOR DECORATING

Monday evening	WALTER SOBOTKA
Wednesday evening	DERICK EYERS

FLASH AND COLOR PHOTOGRAPHY— BEGINNERS

Thursday evening ELTON L. SCHNELLBACHER

APPLIED PHOTOGRAPHY

Wednesday evening ELTON L. SCHNELLBACHER

PHOTOGRAPHIC DARKROOM TECHNIQUE

Friday evening CHARLES H. LEIBSON

FLOWER ARRANGING

Thursday evening MRS. FRANK SMITH

TOLEWARE AND TRAY PAINTING

Wednesday afternoon DOROTHY LAWMAN
Wednesday evening DOROTHY LAWMAN

MILLINERY BEGINNERS

Tuesday afternoon M. JANE HENDRICKSON
Monday evening VIRGINIA BARKER

MILLINERY ADVANCED

Thursday afternoon M. JANE HENDRICKSON
Tuesday evening VIRGINIA BARKER

SEWING

Monday afternoon MARIE K. HAUGHTON
Wednesday afternoon MARIE K. HAUGHTON
Wednesday evening MARIE K. HAUGHTON

MUSIC WORKSHOP FOR STRINGS

Thursday evening NATHAN GORDON

MUSIC APPRECIATION

Tuesday evening (7:30 P.M.) MARSHALL BIDWELL

Class topics:

THE LISTENER'S APPROACH TO MUSIC
DESIGN IN MUSIC (FOLKSONG AND DANCE FORMS)
ORCHESTRAL INSTRUMENTS
POLYPHONIC MUSIC
HARMONY AND THE VARIATION FORM
DEVELOPMENT OF THE SONATA AND SYMPHONY
BEETHOVEN—THE TONE POET
ROMANTIC COMPOSERS
PROGRAM MUSIC
SYMPHONIC POEM
DEBUSSY AND IMPRESSIONISM
MODERN MUSIC

BALLET FOR CHILDREN

Thursday and Friday KARL HEINRICH
3 to 5 years—3:00 P.M.
6 to 10 years—4:00 P.M.
11 to 14 years—5:00 P.M.

BALLET FOR ADULTS

Thursday and Friday evenings KARL HEINRICH
(8:00 to 9:00 P.M.)

A NEW TRUSTEE

Mrs. IRMA M. D'ASCENZO has been appointed by City Council President Thomas J. Gallagher to membership on the board of trustees of Carnegie Library of Pittsburgh, which carries with it membership on the boards of Carnegie Institute and Carnegie Institute of Technology. She will serve on the Library committee.

A member of City Council since May, Mrs. D'Ascenzo is chairman of Parks and Recreation and also of the North Side Library.

She was appointed secretary and chief examiner of the Civil Service Commission for Pittsburgh last September, was treasurer of the Allegheny County Redevelopment Authority 1954-56 and secretary-treasurer of Allegheny County Housing Authority 1952-56.

Mrs. D'Ascenzo is a board member of Gumbert School for Girls, a member of Allegheny County Smoke Control Advisory Committee, and of the Governor's Committee on Children and Youth. She was one of the founders and original board members of the Catholic Laymen's Educational Association, is vice-chairman of the western Pennsylvania committee of Boys' Town of Italy, Inc., and during World War II was staff assistant for the American Red Cross Foreign Inquiry Department, for which she received a citation from President Roosevelt. She served as executive secretary for the polio drives in this area 1939, 1940, and 1941.



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ART AND NATURE BOOKSHELF

ANCIENT ITALY: A STUDY OF THE
INTERRELATIONS OF ITS PEOPLES
AS SHOWN IN THEIR ARTS

By GISELA M. A. RICHTER

University of Michigan Press, Ann Arbor, and
Geoffrey Cumberlege, Oxford University Press, London.
November, 1955 (\$15.00)

XXIV plus 137 pages, 3 text figures, 305 illustrations.

THIS scholarly work buttresses the accepted conception that the Romans were the cultural heirs of the Greeks. Thus there is nothing either startling or new in the lesson of this presentation. The marshaling of argument and the accumulation of evidence on which the author bases her personal reiteration of the conclusion are impressive. As a source, this is a valuable work.

Fifty years ago Gisela Richter became associated with the Metropolitan Museum of art. She was curator, is now honorary curator of the department of Greek and Roman art. Her constant association for half a century with Classical art and history well qualify her to draw important conclusions about ancient Italy. She is the author of outstanding works in Classical archeology and has received many distinctions and awards in her field. One of those distinctions, the Thomas Spencer Jerome Lectures delivered by Miss Richter at the University of Michigan and at the American Academy of Rome in 1952, is the basis of this book. It sets the somewhat technical tone of the work, but the tone is not overpowering and does not detract from either interest or readability.

Miss Richter's study considers ancient Italy from the eighth century B.C. through the early years of the Roman Empire. She is interested chiefly in the first century B.C. and later, but needs the seven centuries before to develop and point her theme.

Greek influence on what eventually became the art of Rome began before there was a Rome. In the seventh and sixth centuries B.C., there was a progression from stylization to natural form in Greece proper that resulted finally in Classical Greek art. This was an isolated phenomenon in the ancient world except for a parallel development in the Greek colonies in Italy, among what Miss Richter calls the "western Greeks." She interprets this art evolution in Italy not as an independent development in attitude and form, but as evidence of constant and close intercourse between the motherland of Greece and the colonies in Italy. Doubtless she is correct, and Greek artistic ideals were early planted in Italy.

Evidence of the penetration of Greek artistic ideas into Italy is presented in Etruscan art forms as well. Etruscan art of the seventh century B.C. used many Oriental models and was essentially Oriental in character. By the late sixth and early fifth centuries, the prevailing characteristics of Etruscan art were Greek. During this period Etruscan commerce and contact with Greece were strong. Etruscan cities were powerful in southern Italy, close neighbors to the Greek colonies. Periods of unrest during these centuries in Greece itself, in the Greek Islands, and in Ionia sent Greek artists migrating to Italy, further to set a Greek stamp on Italian products.

After the fifth century B.C., when the Etruscans were driven from Campania and had lost their fleet, they lost intimate contact with the western Greeks and the Greeks of Greece itself. Etruscan art progressed but little further toward Classical naturalism and, as compared with the art of southern Italy, became a reservoir of anachronisms.

The Greek and the Etruscan arts were the two important streams of influence on Roman artistic taste and effort, and the Etruscan was deeply in debt to the Greek. Miss Richter does not consider the contribution of the native Italian peoples important to Roman ideals or practices in the field of art. The same is true of such peoples as the Phoenicians, Egyptians, and other Mediterranean folk. Traces of their influence can be found. Nowhere do such traces become powerful.

Rome became master of the Mediterranean world during the third and second centuries B.C. The art of the Mediterranean world was by that time an international Greek art, a Hellenistic art, and it was part of the loot that poured into Rome. Immense numbers of statues, vases, gems, paintings, and the like were brought back or sent to Rome by victorious Roman armies. Even this tremendous pile of plunder was not enough to satisfy the demands of the new rulers of the world. They admired Greek art. There was not enough to go around. The solution was easy. They would have it copied.

During the first century B.C., Roman copying of all forms of Greek art from magnificent statues to minor work in gems and metalware attained a feverish pace. A device called the pointing machine was invented for the copying of statuary—Miss Richter devotes an appendix to a discussion of its use and potential—and it permitted a sort of wholesale copying. Copying had been done in the ancient Greek world, but in general Greek reproductions had been done freehand and exhibit some of the minor variations from original to be expected in freehand reproduction. This source of variation, according to Miss Richter, is very likely the reason for many of the differences in extant late copies of a supposed single Greek original. Copying by or under Roman direction was mechanical, precise, fast.

The Romans ordered much original work from their artists, too, particularly in the three fields of portraiture, sepulchral monuments, and historical reliefs. It is in these fields that original contributions can be accredited to Rome.

Possibly as a legacy from Etruscan portrait sculpture, undoubtedly partially as a result of the practical Roman outlook, the Romans demanded realism in representations of themselves. Conquerors, doers of deeds, sardonically realistic concerning themselves and their powers, they scorned the idealistic portraits of the Greeks that tried to turn men into something slightly more than men. The Romans desired to be seen as Romans; they owned no superiors. In this they broke with Greek tradition.

In their treatment of sarcophagi and funeral urns, artists working for Roman patrons frequently used Greek motifs, but they also introduced subjects intimately Roman—Roman battles, Roman banquets, true Roman heads. Superimposed planes holding the various figures of a scene introduced a new method of handling space in restricted areas and did away with the Greek technique of having all action along one line in the front plane.

The technique of superimposed planes was applied in the other significant, essentially Roman contribution, that is, the historical reliefs they applied to their inevitable roads, bridges, aqueducts, theaters, and other products of their insatiable urge to build. The scenes were Roman in spirit as well as in technique. Roman battles, Roman sacrifices, Roman triumphs were rendered with an earthy liveliness that went back to the Etruscan delight in being alive, so different from the calm, balanced spirit of the Greek.

Miss Richter supports her statements with numerous examples that come from one end of the Mediterranean world to the other, i.e., from end to end of the Roman empire. They

serve to emphasize the cosmopolitan nature of the ancient Roman world. There was an over-all sophistication of taste and investment in Hellenistic art apparent throughout the area of Rome's sway that nowhere destroyed local variation but was everywhere present, admired, and copied.

Generally the artists of the Roman world bore Greek names. Most of them undoubtedly were Greeks, but some may have been Jews, Egyptians, Syrians, or Spaniards who adopted Greek names for business purposes. Even that adoption indicates the impact of Greek artistic tradition on the Roman world.

The three important facts highlighted by Miss Richter's study are, again, not startling or necessarily new, but are strongly supported and bear repeating. The art of the Roman age emerged as a direct continuation of the art of the preceding Hellenistic period. The Romans were great patrons of art and artists. The art of the Roman age was impregnated with the practical, clear-eyed spirit of the Romans who won and ruled their world, and in that sense was truly Roman.

—JAMES L. SWAUGER

THE ENGLISH MASTERS

By HORACE SHIPP

Philosophical Library, Inc., New York, 1955

126 pages; 25 color, 16 black and white plates (\$6.00)

IF you are traveling to England and wish to prepare yourself, this short book offers an excellent review of English painting. Chronologically it goes little beyond Sickert and his generation, and must be thought of as a miniature history. Yet as a popular account it is exceedingly well done, both as to content and style as well as in format and illustration.

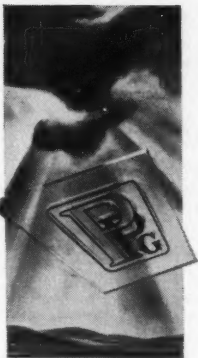
It was not so long ago that books written for the "man on the street" could be counted on to be bad. They were either hopelessly inaccurate or else glamour-ridden, as a few still are. But today, as with clothes, furniture, and

the other household arts, we are better served. Our publishers, like our manufacturers, seem to have discovered that a good thing need cost no more than a bad one. Perhaps too, like the rest of us, these merchants may have come to realize that we all belong to that crowd of faceless and classless men on the street whom they used to regard with so much disdain. The world of knowledge has become so large, and specialization so necessary, that even those formerly known as "the better educated" must face the fact that they are inadequately informed and experienced. So the new publisher realizes that all of us need popularizations of quality on every conceivable subject. Such books as these are not, of course, to be used as daily food, but instead to be employed when they are wanted. They might well be termed "briefers."

The traveler can use such works as this for the most obvious reasons. He will, for instance, visit England, where he would like to be able "to place" the indigenous art he sees in the country houses or museums. He needs to have at least a bowing acquaintance with the art of such men as Bonington, Millais, Wheatley, or Hilliard, whose works he may never before have come across. Such a book as this will prepare him, just as Horace Shipp's other volumes of the same sort—*The Dutch Masters* and *The Flemish Masters*—can aid him in the Low Countries.

Mr. Shipp, who calls himself "Perspex" in his role as critic for *Apollo* magazine and as the London editor of *Pictures on Exhibit* of New York, does, as always, a fine, workman-like job. His ability to condense is never impaired by the common faults of fancy language or empty phrases. Moreover, the publishers have managed to give us a goodly number of colored plates (25) as well as black and whites (16), and even a brief index, for the modest total of \$6.00.

—GORDON BAILEY WASHBURN



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